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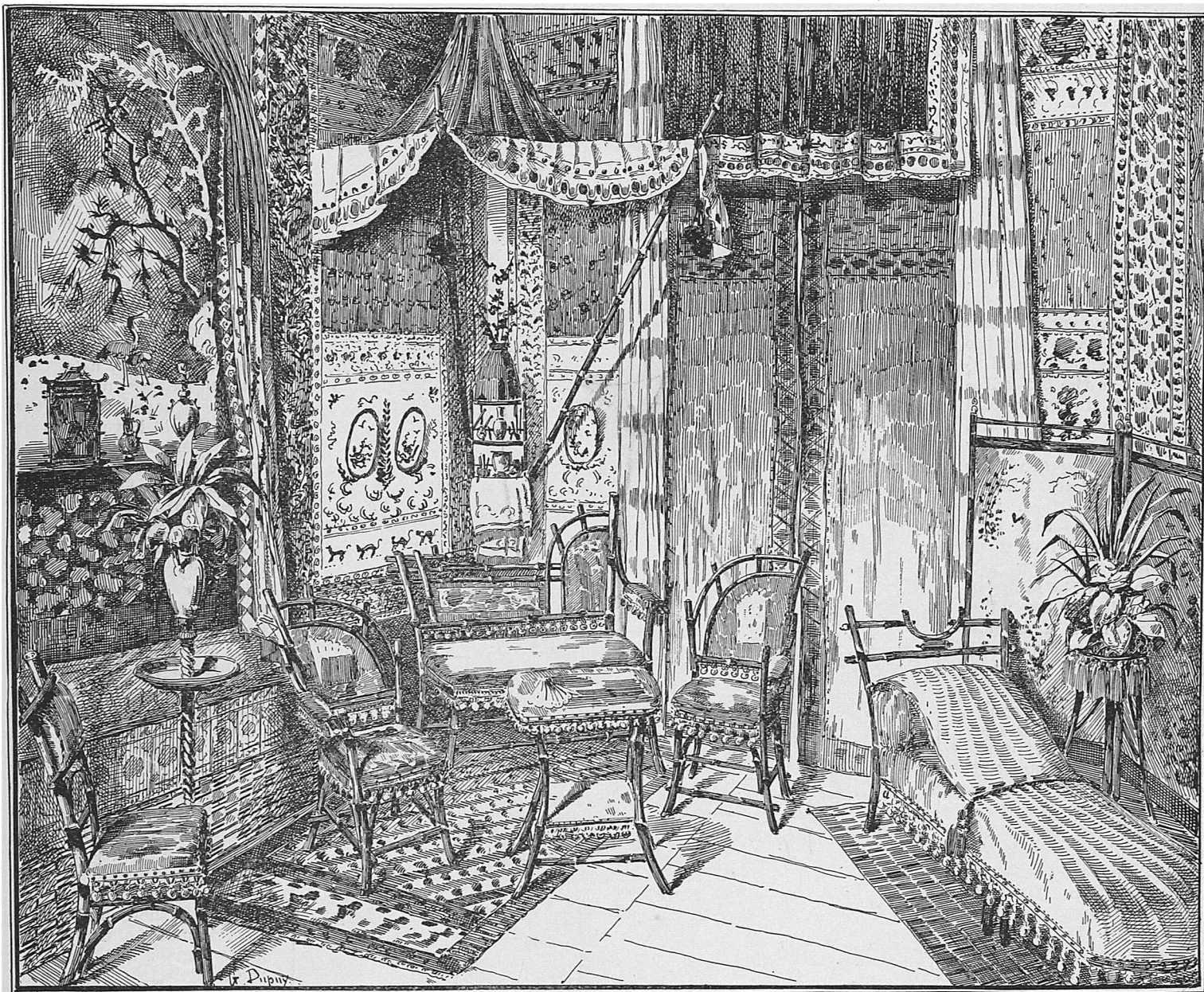
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THE DECORATOR AND FURNISHER.

WARREN, FULLER & CO.

PRESSED papers are nowadays taking the place of the more expensive forms of decoration in relief, and many of the happiest designs are those which are suggestive of more expensive decorative materials, such as illuminated leathers, lincrusta, and the various kinds of plaster work. A wall enriched with the pressed papers of the wall paper manufacturer, the effect helped out with mouldings of various kinds, would produce a rich and massive effect, and hence the extreme popularity of the papers we refer to. Of the various manufacturers of these goods the firm of Warren, Fuller & Co. have produced for the season 1892 a line of pressed papers that cannot be ex-

There is a beautiful thirty-inch scroll pattern entitled the "Mozart," produced in all the finer combinations of color. The same pattern is produced in pressed velvets, the method of manufacturing which is to press the groundwork of the pattern, leaving the design in relief. This pressing of the surrounding portion of the velvet has the effect of producing a much lighter tint of the original color, and thus the velvet has the effect of being printed in two colors. The "Mozart" is also produced in pressed velvet, four different impressions being made to gain the proper relief. The design is in Louis XVI. style, and in some cases mica glitter is mingled with the flock, which produces a rich and brilliant effect. The design is largely composed of wreaths and lyres in tones of salmon and fawn,



LADY'S BOUDOIR WITH BAMBOO FURNITURE. BY JÄGER AND THIEL OF VIENNA. SKETCHED BY G. DUPUY.

celled by any similar goods in the market. These papers are hand made, and are enriched with Louis XV. and XVI., Pompadour and Empire designs, made up in sets comprising side wall, frieze and ceiling, and are peculiarly suitable for hall, dining-room and library decoration. Some of the designs exhibit geraldic effects in soft colors on soft varnished tints, with or without embossing, but in all cases giving the effect of illuminated leather. The designs are produced by flat brass plates, having the design in the form of a die in matrix, between which the paper is pressed to form the pattern.

There are beautiful Rococo effects in fawn and silver, and Rococo fantasies outlined in silver and gold. Much of the scroll work is a reproduction of Empire and Rococo effects, and in some cases the scroll work is embossed to represent embroidery.

olive and fawn, yellow and brown, thrown upon creams, tans, buffs, old reds, old blues, etc.

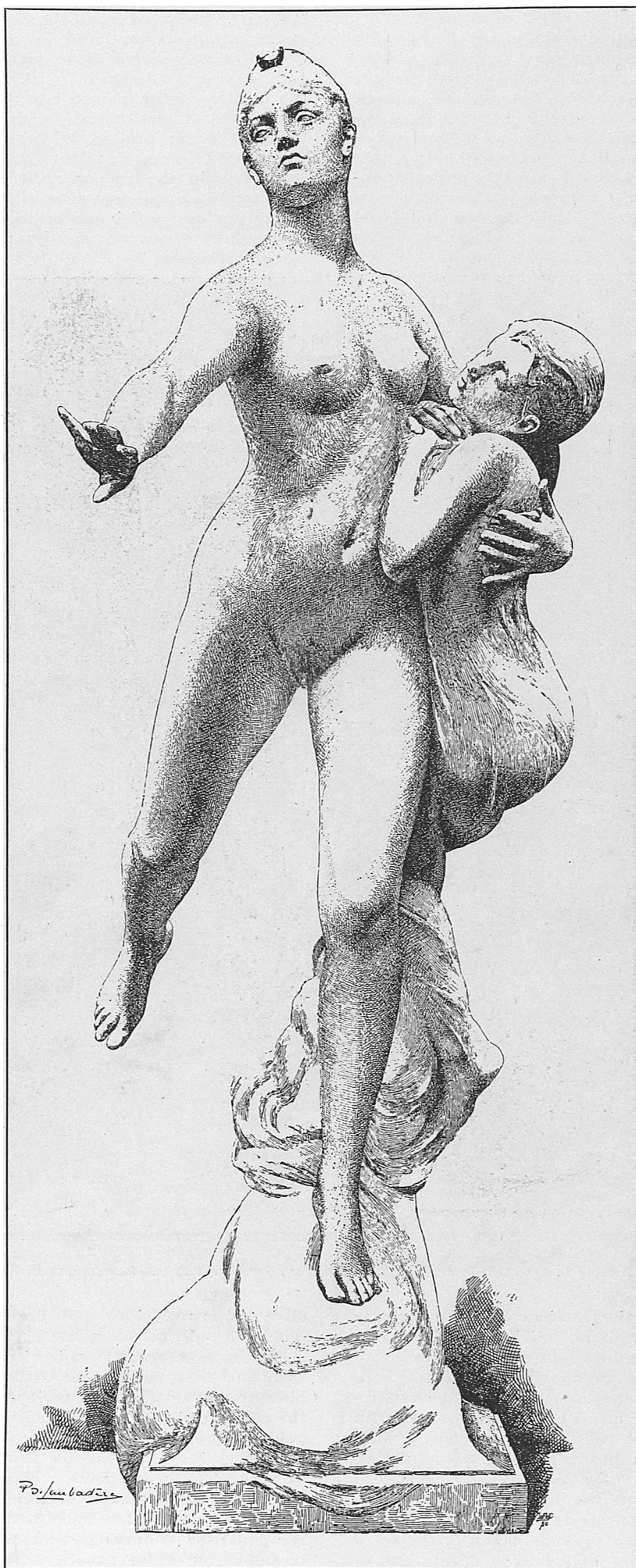
There is a special grade of pressed papers known as raised varnished tiles, suitable for bathrooms, or dados, which resemble rectangular tiles with various appropriate patterns in relief, the colors employed being chiefly China blue, mahogany and gold, yellow, cream, and so on. Another variety of pressed papers has mica, used either in the ground or in the pattern, or both. The mica gives a beautiful silk effect that is most charming, and a design of flower embroidery has fine scrolls thrown upon a white silk ground, which would make a charming paper for a drawing-room or boudoir. There is a special line of raised white papers, which have no coloring whatever, and these are very often hung upon the walls just as they are,

without any further manipulation. In some cases silk effects are imparted by the use of mica, combined with soft and refreshing tones of color. One of the most beautiful patterns we have ever seen in raised papers is an embroidered effect produced in two layers of relief, which very realistically represent actual embroidery.

There is a line of raised velvets made especially to be painted, having *fleur de lis* and other patterns in fawns and greys without any other tinting. There are floral velvets on brocatelle grounds, salmon and blue tints predominating, and the Grandiflora is a pattern on felt paper in which light browns and fawns predominate.

Another very popular line of papers known as French stripes, are in flat tints, and gold, enriched with embossing. In hand-printed felts there are many ivory grounds with pebble embossing, the patterns ranging from Hindoo scrolls to the latest Rocco effects, in green and white, yellow and white, green and ivory, and yellow and ivory. These goods are hand-made and are 22 inches wide, and will form very beautiful walls. In 22 inch bronzes there is a bold floral scroll outlined in bronze, produced in a wide range of popular colors. The "Victoria Azalea" is a popular pattern having a tapestry effect. There is a tulip pattern produced in the various bronzes and iridescent mica effects that is extremely captivating. Many of the grounds have damask effects with lustre in moire antique embossing. The "Century" damask is a fine motive outlined in gold. All these papers have friezes and ceilings to match. The tiger lily in lilac lustrine and olive, and also in pink and olive lacquer is a pattern that will be much sought after, and the "Royal Ivy" design, particularly in its ceiling phase, is a very appropriate wall decoration. There are rhododendron motives outlined in iridescent mica that anticipate the ambition of decorators to create something particularly fine. In micas damask effects are observable, and there is a beautiful tulip pattern on a watered silk embossed ground that is really a magnificent conception.

One of the finest ideas in this firm's present season's output, and one that will be greatly appreciated, is the



THE ABDUCTION OF IPHIGENIA. A GROUP IN MARBLE, BY M. SOULES.

"Soudanese" pattern in mica, produced in wall, frieze and ceiling effects, a peculiarity being that the robin's egg blue of the wall pattern is carried into the frieze, and there blended into the cream of the ceiling pattern, and this interblending of the grounds of the wall and the ceiling by means of the frieze is a most happy idea. It is a very usual thing to see wall-paper and ceiling paper meeting abruptly, without so much as a border line between them, which is always an offense to the eye. The wall-paper designers very often make the frieze reproduce, both in character and color, the paper of the lower wall, but we think that the frieze ought to be on a lighter ground than the lower wall, as the idea that a light frieze brings the ceiling down is a mistake, for a frieze lighter than the wall space carries the eye up to the ceiling above. However, as a concession between the two theories, namely, that the frieze should have the same ground and character as the wall filler, and the theory that it ought to be of a much lighter tint, are happily reconciled by the "Soudanese" pattern of Warren, Fuller & Co. now referred to. The effect is extremely beautiful, and the trade will thank the firm for introducing so beautiful a decoration.

Blanks nowadays, as is well known, are no longer the blanks of yore, but have grounded in color. All blanks made by Warren, Fuller & Co. have soft grounds, and the pattern is often illuminated with mica and bronzes, producing pretty and sweet effects. They bestow as much attention on the pattern and coloring of their blanks as on the production of their hand-made papers, and many of the designs in this grade of papers are extremely beautiful. Some of their reproductions of French silks and chintzes are extremely fine, and when one considers that the same effects can be purchased in wall paper at less than one-twentieth of the cost of the original designs, one can form an opinion of the extreme value of wall-paper as a modern decoration. There are Watteau colorings and effects in wall-papers, with delicate garlands and baskets of flowers, united with soft satin mica ribbons in soft scrolls, which are extremely delightful.